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for the period. In regard to Caesar's campaign in Spain against the Pompeians we read (238): "With his customary swiftness he was in Spain by June (49 B. C.). Here, by cutting off their supplies, he forced Pompey's commanders to surrender without a battle". This misstatement may be due to an effort to economize space. The fighting was very severe in the operations in front of Ilerda. Only after Caesar had been repulsed with serious loss and had narrowly escaped disaster did he finally catch Afranius and Petreius between the Sicoris and the Ebro, cut off their supplies, and force a surrender without further fighting. Professor Breasted repeats Plutarch's story of Antony's infatuation for Cleopatra as determining his action at Alexandria (241). Ferrero has very plausibly brought to the fore the political considerations which made such a union desirable. One should amend the statements on page 253 by stressing the capriciousness rather than the cruelty of Nero's despotism. But these are minor matters which do not detract from the quality of the book as a whole.

To compress within 300 pages, for text-book purposes, the history of the ancient world from earliest man down to the German invasions is a task of doubtful utility. My personal experience in teaching history to pupils in the Preparatory School (a very brief experience, I frankly confess) has seemed to indicate that they must have a liberal background of past *events* before they can be brought to understand past *conditions*, past *institutions*, and past *ideas*. This book might well be put into the hands of pupils who had studied ancient history more in detail and who desired a rapid approach to the history of medieval and modern times. With this reservation the work of Professor Breasted is worthy of the highest praise. Such severe economy of space demands frequent summarizing of periods. Nowhere, in an elementary text-book, have these summaries been better done. The author's recognition of the organic unity of history pervades the whole work and the importance of a knowledge of the past for the understanding of the present is everywhere strongly felt by the reader.

Excellent illustrations are interspersed through the book, many in colors. Not only are they numerous and felicitously chosen, but under each is a long descriptive legend which makes the illustrations an integral part of the text and leaves nothing to the uncertain information of the teacher. The maps are, on the whole, adequate. On page 178 the student is referred to the map on page 176 for Antioch; the site of the city, however, is not indicated there. An Appendix contains a selected bibliography of nineteen pages, with proper guidance of teacher and pupil to the most helpful and most accessible books, and a carefully compiled Index. The references to Professor Breasted's earlier book, *Ancient Times* scattered through the text should in any future revision be relegated to the footnotes. A careful reading has disclosed no typographical errors.

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## HARVARD STUDIES IN CLASSICAL PHILOLOGY VOLUME XXXI

Volume XXXI of Harvard Studies in Classical Philology, dated in 1920, contains four articles, as follows: The Religious Background of the Prometheus Vincetus, by J. A. K. Thomson (1-37); "Τότερον Πρότερον Ὀμηρικῶς", Samuel E. Bassett (39-62); The Spirit of Comedy in Plato, William Chase Greene (63-123); Ithaca: A Study of the Homeric Evidence, Frank Brewster (125-166).

Professor Thomson is an English scholar, who was in residence as teacher at Harvard University 1919-1920. Professor Thomson holds that the Prometheus was not primarily concerned with the stealing of fire or with the invention of the arts or with the destiny of man. Both the Prometheus Vincetus and the Prometheus Solutus, and perhaps the whole trilogy, "has for its spring the fact that Prometheus knows who is destined to overthrow Zeus, and refuses to tell. That is why—and not, after all, because he stole the fire—that he is punished in the play. And that is why, when he reveals the secret, he is released".

Part of Professor Thomson's summing-up runs as follows (34-35: it is especially interesting in view of Professor Prentice's discussion of this play, *THE CLASSICAL WEEKLY* 15.26-29):

Behind the immediate question which divides Zeus and Prometheus, who is to be the next King of the Gods, rises the larger question of the respective values of the old and the new *régime*, the rule of the Titans and the rule of Zeus. Prometheus, although at first he had sided with Zeus against his brethren, in the *Vincetus* has definitely ranged himself on the side of the Titans. Now to the Greek mind, and perhaps more particularly to the Athenian mind, the Titans stood for something very definite. They were the forces of lawlessness . . . . The service of Zeus was to introduce law and order into the government of the universe. It is easy for us to admit the truth of this in words; it is not easy to realize the intensity of Greek emotion about it. In the centuries between us and ancient Hellas the balance of material power has shifted. The advantage of force is now with Civilization and not with Barbarism: at least we have grown up in that belief. Accordingly we have acquired the habit of regarding the Barbarian with toleration and even a certain admiration, more or less sincere, for his picturesqueness and naturalness. That is because we no longer fear him . . . . The ancient Greek was not insensible to the romantic attraction of Barbarism. But he was in constant and deadly peril from it, and therefore in acute fear of it. So he came to attach what seems to us an excessive value to the virtues in which the Barbarian is specially deficient—self-control and respect for the law. Hellenism is the correlative of Barbarism. It was in contact with the Barbarian, Thucydides tells us, that Hellenism first became conscious of itself. Liberty . . . , according to the Greek maxim, is the Reign of Law, and Hellenism is based on *Eleutheria*. In Greek religion the Titans represented, at least to reflective minds, the spirit of lawlessness: they were the Barbarians of the divine world. Zeus on the other hand represented the Reign of Law. . . (Plato, *Crit. ad fin.*). Not only Plato but Aeschylus speaks like this. Zeus may have been relentless enough at first, but he did at least check the anarchy of the Titans and establish a Law. Hence Greek sympathy is with Zeus, because Greek sympathy is with the Law.

Professor Bassett's paper is an investigation suggested by a Greek phrase which Cicero uses, *Ad Atticum* 1.16.1 (this Greek phrase Professor Bassett takes as the title of his paper). He believes that Cicero had in mind a kind of *hysteron proteron* in Homer, by which a person questioned answers the questions in reverse order, or a person, replying to a speech, takes up its points in reverse order. A simple instance of this is in *Iliad* 1.159 ff. In this speech Achilles says two things: 'We came to win honor for you', and 'Now I will take me back to Phthia'. Agamemnon in reply says, 'Flee by all means', 'I have others by my side to do me honor'. In a word, at the beginning of a speech or of a narrative the poet dwells first on what is uppermost or freshest in the mind of the characters of the story, the listeners, or the poet himself. Cicero himself, *Ad Atticum* 1.16.1, states two questions which Atticus had asked him concerning the outcome of the trial of Clodius. He then says, *respondebo tibi ὑστερον πρότερον Ὀμηρικῶς*. And in fact he answers the questions in reverse order.

Professor Bassett has made the very interesting discovery (47) that, in a Scholiast on *Iliad* 2.763, belonging to the middle of the first century B. C., there is evidence that Aristarchus, long before Cicero's time, "had recognized Homer's fondness for making his characters reply to a two-fold or plural question in the reverse order".

Professor Bassett's observations are of great importance in the general criticism of the Homeric poems. Thus, he says (50-51).

... Certainly the Chhorizontes and the other Dismemberers of Homer should be asked to explain why, if their theory of divers authors is correct, a feature of style so marked as this is found not only in both *Iliad* and *Odyssey*, but in parts which they regard as of widely differing dates, the Second *Necyia* and the *Telemachy*, as well as the *Apologue* and the *Vengeance*, and the *Doloneia*, the *Diomedea*, and the *Embassy* to Achilles, as well as the *Menis*.

With this use of 'hysteron proteron' in Homer, Professor Bassett links many other features peculiar to Homer, which scholars both ancient and modern have pointed out, all bearing on the great poet's matchless art.

Professor Greene calls attention (64) to the presence in the dialogues of Plato of amusing phrases, homely proverbs, and racy metaphors. The characters, too, are drawn with the comic writer's care for realistic detail and the exaggeration of significant traits (64-65). Comedy of incident is everywhere abundant, especially in the opening scenes of the dialogues (65). An exceptionally good instance here is the spirited narrative at the beginning of the *Protagoras* (66). On almost every page there is ridicule, sometimes courteous, sometimes veiled, often outspoken, of Plato's adversaries (66-69).

Mr. Greene then traces the presence of the comic spirit in various dialogues: the *Apology* (71-73), *Euthyphro* (73-74), the *Crito* (75), *Protagoras* (76-77), *Meno* (78-81): "The comedy in the dialogue cannot be missed by any reader: it is 'of all the dialogues of

Plato that in which he approaches most nearly to the comic poet'"), *Symposium* (87-90: "From the point of view of form, the *Symposium* is the most perfect comedy among the dialogues of Plato"), the *Republic* (97-108), etc.

Mr. Greene sums up, on pages [121-123:]

... It is, however, with confidence that we may claim for him a place among the world's great comic writers—Aristophanes, Juvenal, Cervantes, Moliere, Shakespeare, and Meredith,—who have known how to hold something very sacred, and to express it perhaps most often by methods of indirection. ... the Platonic dialogues ... may often be best understood as philosophical mimes ...

Again, with due caution, a gradual progression in Plato's adventures in comedy may be detected. At first we found him chronicling with great freedom the method and the partial results of Socrates. Next we saw him proceed, in the spirit of comedy, to use the dialectic method to get rid of obstacles and to throw problems into relief, having his own conclusions in mind in each dialogue, though not fully aware, of course, of the conclusions that he was to reach later. Then in the golden dialogues of his prime, we noticed how he evoked so vivid an ideal world that he was able to assume it as present, and contrasted with it in a comic spirit the paltry 'facts' of this imperfect world. And, finally, in the last great dialogues in which Plato endeavoured to bring ideals and facts together, we looked for comedy almost in vain; it proved to be incidental.

Mr. Brewster thinks it not unlikely that poems which gave stories of trading or viking cruises were known to Homer and used by him. Such stories may well have described, correctly, sea-routes used by the Greeks, and the harbors of the west coast of Greece; from them Homer may have drawn his description, in *Odyssey* 9, of Ithaca. All the evidence, Mr. Brewster holds, points to the historic Ithaca as the home of Odysseus (see especially 151-161).

C. K.

#### PROFESSOR MURRAY ON ARISTOTLE'S ART OF POETRY

The Oxford University Press reissued, in 1920, a translation of Aristotle, on the *Art of Poetry*, by Ingram Bywater, which forms part of that scholar's well known edition of the *Art of Poetry*. This reissue deserves special mention, however, because to it Professor Gilbert Murray has contributed a Preface (1-20).

Professor Murray begins by reminding us that Plato, in *Republic* 10, having completed his final burning denunciation of poetry, the false siren,

ends with a touch of compunction: 'We will give her champions, not poets themselves but poet-lovers, an opportunity to make her defence in plain prose and show that she is not only sweet—as we well know—but also helpful to society and the life of man, and we will listen in a kindly spirit. For we shall be gainers, I take it, if this can be proved'. Aristotle certainly knew the passage, and it looks as if his treatise on poetry was an answer to Plato's challenge.